

# The Monthly Musical Record.

FEBRUARY 1, 1876.

## LISZT'S ORATORIO,

### "THE LEGEND OF SAINT ELIZABETH."

(Continued from page 5.)

IN 1227, when the glories of the fourth Crusade and the noble deeds of Richard of England were still fresh in men's minds, a proclamation was issued by Pope Gregory IX. to all the sovereigns of Christendom, summoning them to enter on a new Crusade. Ludwig, having received the Crusader's Cross, determined to join the army of the Emperor Frederick II., which was about to set sail for the Holy Land in the autumn of that year.

The third scene is laid presumably at Schmalkalden, on the borders of Thuringia, for it was to this place that Ludwig went with his wife and family to meet the knights and nobles who were to accompany him to the Holy Land. It depicts the courtyard of a mediæval castle filled with troops on the point of departure and the friends who have come to bid them adieu. It commences with a chorus, in which the troops acknowledge Ludwig as their leader and admonish each other of their duty. The Gregorian "intonation" with which it commences and its generally ecclesiastical colouring are singularly appropriate, as being symbolical of the Cross and as furnishing the key-note to its intent. It starts thus:—

No. 1.

CHORUS. Tenors and Basses.  
*Allegro impetuoso.*



In's heil'ge Land, in's Palmen Land, Wo des Er - lo -



... sers Kreuz einst stand, &amp;c.

The following melody with its broken accompaniment forms a salient point:—

No. 2.

Voices an 8ve lower in unison.



Es folg' uns, wer sein Christ-en - schwert im heil'-gen



Krieg zu weih'n ..... be - gehrt, &amp;c.

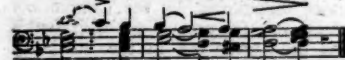
Still more important is—

No. 3.

*Lento assai.*



In: heil'-ge Land, in's Palm-en Land, Wo des Er-



... lo - sers Kreuz einst stand, &amp;c.

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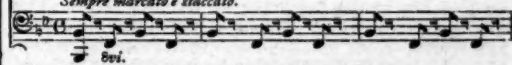
Ludwig now calls upon his assembled subjects to swear allegiance to him and to Elizabeth in his absence. Acknowledging Elizabeth's goodness, they willingly promise obedience to her, and to stand by Ludwig in danger as well as in success. Now follows a long duet, in which the grief felt by Elizabeth and Ludwig at parting is vividly depicted. A repetition of part of the foregoing chorus leads to a choral march, partially built upon the same themes. It commences:—

No. 4.

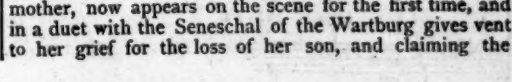
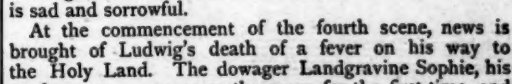
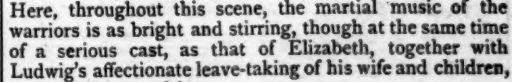
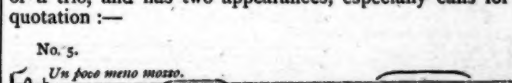
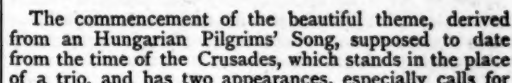
*Allegro risoluto.*



*mp*  
*Sempre marcato e staccato.*



*For.*



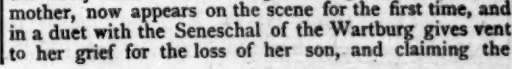
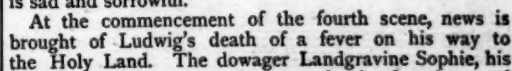
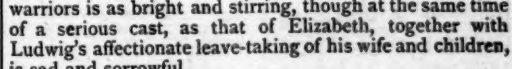
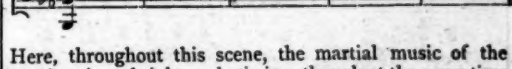
The commencement of the beautiful theme, derived from an Hungarian Pilgrims' Song, supposed to date from the time of the Crusades, which stands in the place of a trio, and has two appearances, especially calls for quotation:—

No. 5.

*Un poco meno mosso.*



*dolce cantando.*



Here, throughout this scene, the martial music of the warriors is as bright and stirring, though at the same time of a serious cast, as that of Elizabeth, together with Ludwig's affectionate leave-taking of his wife and children, is sad and sorrowful.

At the commencement of the fourth scene, news is brought of Ludwig's death of a fever on his way to the Holy Land. The dowager Landgravine Sophie, his mother, now appears on the scene for the first time, and in a duet with the Seneschal of the Wartburg gives vent to her grief for the loss of her son, and claiming the

Wartburg as her inheritance, commands the expulsion of Elizabeth and her children. Unmoved by Elizabeth's grief and pleadings for mercy, her cruel mother-in-law carries her threat into execution by driving out Elizabeth and her children from the Wartburg in the midst of a fearful storm of thunder and lightning, which the music wondrously depicts. In the course of it snatches from the Hungarian music which has been heard in the first scene, and the "Elizabeth" motive, to which poignancy is added by its appearance in a minor key, are frequently heard. Here, again, any attempt at musical quotation would carry us far beyond our limits.

Driven out from the Wartburg, Elizabeth takes refuge in a hospital which she had founded in her prosperity. Here we find her at the beginning of the fifth scene. This commences with a long monologue, which may be defined as a reverie on her past life, interspersed with expressions of thankfulness to the Almighty for past benefits received, and prayers for His future guidance. Her gratitude for deliverance from the perils of the past storm, her love for her deceased husband, her anxiety for her children, her patriotic feeling for the land of her birth, and her trust in God, even to thanking Him for her present grief as well as for her past joys, are reproduced by the music in a manner as wonderfully natural as it is perfectly in accordance with Elizabeth's saintly character. Here, notwithstanding her grief, her mother-in-law's cruel treatment, and her altered circumstances, we find her still exercising her charity among the poor and afflicted in the neighbourhood. A chorus of beggars, the leading themes of which are based upon an old Hungarian "Kirchenlied zur heiligen Elizabeth," contained in a work entitled "*Lyra cælestis*," &c., is here introduced. It will be recognised as one of the most affecting and most characteristic in the whole work; for originality of treatment, combined with simplicity and truthfulness of effect, it seems quite unexampled. It commences:—

No. 6.

CHORUS. *Andante moderato.*

Its antistrophe stands thus:—

No. 7.

Sop. 1. *Un poco ritenuto.*

It reaches its most affecting point, and most demands our sympathy, when Elizabeth, overcome by compassion and importunity, proffers to a beggar her mantle and her last loaf. More touching, perhaps, even than this is the portraiture of Elizabeth's death which shortly follows; and which, with a chorus of angels, closes the scene, the whole of which, regarded as a picture, by its power and expression fairly bears comparison with some of the best paintings of the old masters of the Netherlands.

An orchestral interlude of considerable length—based principally upon the Beggars' chorus, the "Elizabeth" motive, the Hungarian national tune, and the Pilgrims' song from the Crusaders' march and chorus—and which may be regarded as a meditation upon the leading events already depicted, brings us to the sixth and last scene. It is laid at Marburg, an old German town, with Gothic towers in the background. The Emperor Frederick II., and a goodly array of princes, archbishops, bishops, priests and people, have assembled in the cathedral to celebrate the canonisation of Elizabeth, which in the previous year (1235) had been ordained by Pope Gregory IX. The interlude is immediately followed by a brief funeral oration spoken over the body of Elizabeth by the Emperor, in the course of which, when allusion is made to her early loss of her husband, snatches from the Crusaders' march are appropriately introduced in the accompaniment. His summons to accompany Elizabeth, as a last homage, to her grave, is similarly accompanied by the leading motive of the Beggars' chorus; and this runs throughout the following chorus of people, in which all respond to the Emperor's summons. To this succeeds a short chorus of warriors, accompanied by the leading theme of the Crusaders' march. The ecclesiastical portion of the ceremony attendant upon her canonisation, sustained by Hungarian and German bishops and the cathedral choir, and which gives rise to the introduction of some Palestrina-like music, now follows, and the work is brought to a glorious termination with a full chorus, in which the "Elizabeth" motive, accompanied by the full force of the orchestra and organ, is heard for the last time in its utmost grandeur.

From a note appended to the full score, to which perhaps we should have alluded at the beginning rather than at the close of our notice, we learn that the "Elizabeth" motive was derived from an antiphon found in the form of service appointed by the Church, *In festo sanctæ Elizabethæ*—i.e., for use on St. Elizabeth's Day—and which has been preserved in the breviaries and choral-books of the sixteenth and seventeenth centuries. Therein it stands thus:—

No. 8.



Respecting the source of the three or four other motives, which Liszt has avowedly borrowed, allusion has already been made.

Though fully conscious of the incompleteness, consequent upon the limited space at our command, of the sketch we have attempted to give of Liszt's oratorio, we venture to express a hope that what we have written may serve as an assistance to those of our readers who, without further preparation, may listen to the work for the first time at the forthcoming performance promised by Mr. Walter Bache.

C. A. B.

### ROBERT SCHUMANN: HIS PIANOFORTE WORKS.

BY FR. NIECKS.

#### CHAPTER II.—HIS MUSICAL EDUCATION AND DEVELOPMENT.

"Whatever part of an art can be executed or criticised by rules, that part is no longer the work of genius, which implies excellence out of the reach of rules."—THE IDLER.

ROBERT SCHUMANN was born at Zwickau, in Saxony, on the 8th of June, 1810. The next event of his life which interests us here is the commencement of his musical education. Wasielewski, Schumann's biographer, and my authority in this and other matters of fact recounted in these pages, thinks that he received his first lessons on the pianoforte at the age of seven. The best teacher the town supplied having but little to teach him—a circumstance, I am told, not uncommon even at this advanced stage of the nineteenth century and civilisation, and in other and larger towns than Zwickau—the boy was to a great extent thrown upon his own resources. The practice of music was not confined to the task set by his master. With another boy, the son of a band-master, he played diligently duets, arrangements of Haydn's, Mozart's, and some of Beethoven's symphonies, and original compositions of Weber, Hummel, and Czerny. Finding in the shop of his father, who was a bookseller and publisher, the orchestral parts of Righini's overture to *Tigranes*, he forthwith formed an orchestra from among his schoolfellows. It consisted of two flutes, a clarinet, two horns, and two violins, he himself supplying the wanting parts on the piano. For this orchestra he composed and arranged a number of pieces. Among the compositions written at this time—in his twelfth or thirteenth year—is a setting of the 150th Psalm, "Praise ye the Lord"—"Praise him with the sound of the trumpet: Praise him with the psaltery and harp," "with the timbrel," "with stringed instruments and organs." It is just such a psalm as one would expect a boy to choose. The child looks with delight on the wondrous universe, which to him is all beauty and happiness. What else should he sing but praise? He has not yet espied the dark places, nor has he learned to turn his eye inward. Words like those in the 42nd Psalm he cannot realise. But even men of more years and more experience have failed to do so. Mendelssohn's setting, for instance, beautiful as it is, is wanting in truth of expression. Where are the accents of anguish that seem to rise from the inmost depth of a soul oppressed with sin and sorrow? "As the hart panteth after the waterbrooks, so panteth my soul after thee, O God. . . . My tears have been my meat day and night, while they continually

say unto me, Where is now thy God?" But to return to our subject. Noteworthy are the improvisations with which, at the close of these gatherings, Robert regaled his fellow-artists. In the musical evenings at friends' houses, he often took an active part, especially at the house of Mr. Carus, where, as Schumann says, "the names of Mozart, Haydn, Beethoven were among those which were daily named with enthusiasm; where the rarer works of these masters, especially the quartets, hardly ever heard in smaller towns, became first known to him; where all native artists found a hospitable reception; where all was gladness, merriment, and music." On several occasions he performed in public, acting as accompanist and soloist, which shows that he must have attained some efficiency as a pianoforte-player. These performances took place at the evening entertainments given by the students of the Gymnasium (a kind of high-class middle-school); and among the solos played were the variations on the Alexander March by Moscheles and the variations on an air of Méhul's by Herz.

Robert's talent and love for music were so apparent that his father, after disarming the opposition of Mrs. Schumann, wrote to C. M. von Weber, who lived at that time in Dresden, to ask him whether he would undertake to teach Robert. Although Weber gave an affirmative answer, the affair, for unknown reasons, came to nothing. Robert continued his studies at the Gymnasium, and in 1828 passed his final examination. His father having died in 1826, his mother was more than ever opposed to his adopting the musical profession; so, like a good son, he conformed to her wishes, and went to Leipzig to study law.

During the two years which preceded his departure from Zwickau he had not been idle as a composer. The loss of his father and a first love stirred up stronger emotions than he had as yet experienced, and these were the sources from which sprung his first lyrical attempts. For, as "man not only thinks, but also speaks," so likewise he not only feels, but also strives to give vent to his feelings. This indeed is the genesis of all true music, of all true art. The inward impulse was strengthened and stimulated by the intercourse with a lady of great musical talent, a relation of Mr. Carus. He set to music songs of his own, of Byron, and Schultze. His note-book contains also memoranda of beginnings for a pianoforte concerto in E minor.

With his law studies he did not get far. His own confession is that he never got farther than the door of the class-room. Here he paused. Did his artist-nature read over this door, as Dante over another, "Lasciate ogni speranza voi, che 'ntrate"? The philosophical lectures of Professor Krug had greater attractions for him, and induced him to study the works of Fichte, Schelling, and even Kant—a remarkable circumstance, if we consider Schumann's character. Music was all the time cultivated as ardently as ever, if not more so. In Leipzig he made the acquaintance of Fr. Wieck, and heard little Clara Wieck play. The performance of the child, then nine years old, was extraordinary, and it seemed to him that a method which produced such results could not but be good. He therefore asked Wieck to take him as a pupil. He was accepted. Wasielewski informs us that Schumann's playing showed dexterity and facility, but lacked the indispensable requisites of a finished technique, a good touch, clearness, correctness, and repose. Schumann, although submitting to all mechanical exercises, turned a deaf ear to his master's advice that he should learn the rules of harmony which Wieck was in the habit of teaching conjointly with pianoforte-playing. He could not see the use of this, and would not submit to



it for some time to come. Want of time on the part of Wieck soon put a stop to the lessons; besides, they could not have continued much longer, as Schumann was to leave Leipzig for Heidelberg, where he was once more left to himself. If to the various but slender sources of instruction already mentioned we add the intercourse with some Leipzig musicians and amateurs, their musical practising and conversations, and the influence which the flourishing musical life of the town must have exercised on Schumann, we know the sum-total of his musical acquirements and experiences at the time when he composed his Opus 1 (1830), of which more by-and-by. It is possible that he may have read a book on theory, but about this nothing definite is known. His law-studies were not much better attended to in Heidelberg (May, 1829—September, 1830) than in Leipzig. He was more anxious to get on in music, and meditated much how he might accelerate his progress. Such notes as this—"Practised much on the piano"—are of frequent occurrence in his diary. "This morning," he says to his friend Töpken, "I played seven hours; we must meet; I shall play well to-night."

The same friend heard him play the first movement of Hummel's concerto in A minor, which Schumann had practised with Wieck, and was astonished at his *aplomb* and conscious artistic reading. Töpken is full of admiration for Schumann's taste and power of improvisation. In Heidelberg he played again in public; it was to be his last public performance as a pianist. It was so successful that after the concert—one got up by the students' orchestral society "Museum"—he received invitations from Mannheim and Mainz. Then comes the decisive moment. "My whole life," he writes to his mother, "has been a struggle of thirty years between Poetry and Prose, between Music and Jus." He had struggled, and now it has become clear to him that music is his vocation, and that he must follow it. Once more he asks his mother's permission, who taking Wieck's advice, gives at last her consent, not without fear and trembling for the welfare of her son. It being now decided that music was to be the business of his life, he returned to Leipzig and placed himself again under the tuition of Wieck, with the view of preparing himself for the career of a virtuoso. He lived in the house of his master and worked assiduously. To hasten the development of his technique he made use, unknown to any one, of a contrivance of his own invention, which caused a lameness of a finger, and afterwards of the whole right hand, making it quite useless for artistic purposes. It was then that he turned his attention to the theory of music. He commenced lessons in harmony with a Mr. Kupsch, which seem to have come to little, as soon after he became a pupil of Heinrich Dorn, at that time conductor at the Leipzig Theatre, subsequently occupying a similar post in Riga, and at the Court Theatre in Berlin. From Wasielewski we learn what Schumann's studies under this master were. "The teaching had to begin," he says, "with the A, B, C of thorough-bass, for the first task put to Schumann, as a test of his theoretical acquirements—it was the harmonisation of a choral melody—resulted in a sample of part-writing violating all the rules of progression. But, with a diligence as exemplary as it was persevering, the pupil soon passed over the elementary lessons to the theory of simple and double counterpoint. The acquaintance with the latter occupied him so much, that on one occasion he invited his master by letter to come and give him his lesson at his own house, as he could not tear himself away from his work." A letter written to Dorn in 1836 shows how much Schumann considered himself indebted to his teacher. "I think of you almost daily—often sadly, because I learned so irregularly

—always thankfully, because in spite of that I learned more than you may believe."

But perhaps nothing furthered his artistic development so much as his critical labours. They enlarged his knowledge, sharpened his insight, and generally cleared his notions concerning matters of art. He made his debut as a musical critic in the year 1831, by publishing the well-known article on Chopin's Opus 2. You could not call it a criticism, it was rather an outpouring of fantastical ideas, a tribute of unbounded admiration, which must have rather astonished the readers of the *Allgemeine musikalische Zeitung*. In 1834 was issued the first number of the *Neue Zeitschrift für Musik*. It is an event in the history not only of Schumann's life, but also of art. Schumann himself shall tell us how the periodical was founded and what was its aim.

"At the end of 1833 there met at Leipzig every evening, as if by accident, a number of young musicians, in the first place for social intercourse, but no less for the exchange of ideas on the art which was to them meat and drink of life—music. It cannot be said that the state of musical affairs in Germany was satisfactory at that time. Rossini ruled on the stage; on the piano, Herz and Hünten. It is true Mendelssohn's star was rising, and wondrous things were heard of a Pole, Chopin, but a more lasting influence they effected only subsequently. Then one day the thought occurred to these hot-heads: 'Let us not be idle on-lookers, let us exert ourselves that matters may improve, that the poetry of art may again be honoured.' Thus originated the first numbers of our journal for music. But the joy in the firm union of this band of young talents did not last long. Death demanded a sacrifice in one of our dearest associates. Some of the others temporarily left Leipzig. The undertaking was on the point of breaking up. Then one of them, even the musical enthusiast who had dreamed away his past life rather at the piano than among books, resolved to take in hand the editing of the paper, and conducted it for ten years, till 1844." (Preface to his collected writings.)

What remains to be told of Schumann's development will be best illustrated by his works. Although it is my intention to devote these chapters chiefly to the earlier productions of the master, it may not be inappropriate to take first a comprehensive view of his life's work, and see what thoughts the facts before us suggest.

Reissmann's division of Schumann's works will, I believe, be generally accepted. (The words in italics are Reissmann's.) The first period comprises "*His oppositional compositions*," Op. 1—23, all of them for the piano-forte (1829—1839). "*His songs*," Op. 24, 25, 29, 30, 31, 33—37, 39, 40, 53, 57 (1840), form a transition to the second period, "*The time of his highest maturity*" (1841—1848), after which follows the third and last period, "*His strength broken*" (*Seine Kraft zersplittert*).

During the first period Schumann's development was a gradual ripening of his individual powers, and hence what he created was *sui generis* in form as well as in contents. Other composers learn the means of expression and begin to speak before they have anything to say. Schumann takes up the pen because something urges him to do so, because he has something on his mind or in his heart which must be uttered. He learns the laws of language in writing, enlarges the means as he finds their insufficiency. By this method individuality, originality, and, what is more, truth will be attained. The other method leads too often to writing without a vocation, without a real creative impulse, their substitutes being vanity and a restless activity. The followers of this method are only too apt to think that the ease with which they write is wealth, whereas in reality it is but poverty of ideas. The

travails of genius are not painless. To express a new thought is a Herculean labour.

This naturally leads to the question of education, perhaps the most difficult, certainly the most important of all questions. Is the present state of things satisfactory?

Education should be a drawing out, not a stowing in. The work of the teacher is that of the gardener, who places his plants in the most suitable soil, removes the obstacles that obstruct their development, gently stimulates their growth, protects and supports their weakness, but taking care that in doing so he may not crush or cripple any part of them. He is the servant, not the master, of Nature. He assists but does not correct her. As the gardener's treatment of the plants varies in accordance with their nature, so also should the teacher adapt his system to his pupils, or rather should have a system for each, and not try to adapt the pupils to his system. There is a vast difference between a living organism and an inert mass, between a gardener and a turner. Now, although monstrosities of gardening are condemned as the morbid fashion of an artificial age, monstrosities of the human nursery-ground are still the admiration of the world. We need not go far to look for them. It would be impertinent to ask you to look at yourself, and see what you are and what you might be. But look at Mr. X. round the corner and Miss Q. over the way. What are they but frightful abortions of the strait-waistcoat systems which form part of that system of systems so-called civilisation? And what is the outgrowth of our boasted civilisation? Puppets instead of men, talkers instead of thinkers. But is a man not the better for a teacher? Yes; if the teacher is of the right sort, a man is not only the better for him, but whoever wishes to attain any degree of excellence stands sorely in need of his assistance. The inimical influences that counteract the free development of our primitive nature are so numerous and strong, that it is difficult to encounter them single-handed. Yet, many as are the noble talents that are trampled to death or left to starve by the heedless crowd, there are still more that are ruined or spoiled by false teaching. Schumann's path, too, might have been made smoother by a true guide, but it was better for him to have none than to have a bad one. I do not think that Wieck or Dorn exercised a determining influence on Schumann. His character was already so far formed that it was difficult to influence him. Besides, their teaching was of short duration, for the most part elementary, and the question is whether they understood him. In short, a man's development must proceed from within; it is the only natural process, although a slow one, and subject to many dangers. Not every man can trust to his own strength, but for a man of genius it is suicidal of his better self to submit to conventional rules and forms. The perniciousness of external influences has been noticed by Victor Hugo. Speaking of Molière he says: "The best-written of all the pieces of the great comic writer, to my taste, is 'L'Etourdi,' his first work. 'L'Etourdi' has a brightness, a freshness of style, which still glitters in 'Le Dépit Amoureux,' but gradually disappears in proportion as Molière, unhappily giving way to other inspirations than his own, adopts more and more another manner." This was to some extent also the case with Schumann.

(To be continued.)

[ERRATUM.—In line 11 of previous chapter, for *quintetts* read *quintett*. Who would not wish that the "s" had a right to be there?—Ed. M.M.R.]

## WAGNER'S "LOHENGRIN."

TRANSLATED FROM THE FRENCH OF F. LISZT.

[The following critique of Liszt's upon *Lohengrin* gains rather than loses in interest from the fact that it was written so long ago as 1851, shortly after the first production of *Lohengrin* at Weimar, principally on the ground that Liszt has therein proved himself so true a prophet.—Ed. M.M.R.]

WHATEVER be the degree of admiration, of sympathy, or of approbation, which one accords to the musical works of Wagner, the most determined of his opponents, and even his slanderers, will not deny the remarkable qualities of harmony and instrumentation which they contain, the great labour, the diligent study, they give proof of, the genius of the composer that they reveal. Each of his productions is profoundly thought out, learnedly elaborated. Their style is elevated and free from every triviality. Their subjects are poetical, and he has known how to extract from them their full power of emotion. If at this date (1851) his operas are still little known, if theatre directors hesitate to present them, it may indubitably be attributed not to the material difficulties of his scores—these would be soon vanquished—but to the more real difficulties inseparable from the introduction of an entirely new system in the art of dramatic composition—that art which above all others the most imperiously stands in need of the favour of the public, so averse to adopt new habits. Among the ideas which Wagner has expressed in his writings upon art and its future—ideas which we do not propose to ourselves to reproduce here in their numerous ramifications—that which operates the most immediately in the direction that his genius takes, is the conception of the Drama itself under conditions as yet unknown.

For a long time one has been contented that dramatic representations should derive their principal interest from the employment of one of the arts they have called into requisition, while the others have been banished to the background as accessories. Thus, one has been contented with wretchedly poor music for the *entr'actes* of a tragedy; one has not required more than a moderate amount of truthfulness and poetical conception in operatic *libretti*; the acting and by-play of singers has been regarded as of very secondary importance; &c. By degrees composers and executants, by adding certain supererogatory embellishments to the essential qualities of their vocations, have made the public acquainted with more exquisite pleasures, and have enhanced the prestige of one art by associating with it the action of another, which they have acquired in an equal degree of perfection. Latterly it was Meyerbeer who wove his magnificent scores upon a web of the most lively interest; it was Malibran and her sister who sang as tragedians. The public, though they admired with enthusiasm these rare exceptions, did not however become unjust towards those who confined themselves to the simple exigencies of their speciality. But there is an ardent imagination, an extraordinary genius, destined to bear a double crown of fire and gold, which has dreamt ambitiously, as poets dream, of such a progress as it has never been given to art to realise or to society to taste, and which could not be maintained at a time when the public consists of a fluctuating mass of *ennuyé*, heedless, ignorant, and presumptuous persons, wont to pronounce judgment and lay down laws in our theatres, which the boldest can hardly attempt to put aside.

Wagner, the impassioned artist, of whom it is not sufficient to say that he is conscientious in his love of the beautiful, for he is devoured by the noble and secret wound inflicted by fanaticism for art—Wagner, whose spirit, as much by his natural faculties as by his high culture, was equally sensible to the charms of all the arts



and whose heart beat with the same animation before the *Iphigenie* of Euripides as before that of Gluck, Wagner has regarded with disdain our manners and customs. Shocked by each detail which did not equal the highest beauty of the principal element of the scenic effect, he thought that there was no choice left him but to create a drama in which all the arts which the theatre employs should be united at the same time in equal perfection, and he persuaded himself that the appearance of such a drama would make it necessary to abolish the present method, which consists in calling to the advantage of the one preferred art the help of several others, which only serve as auxiliaries, and are intended, not to develop themselves, but to bring into relief whatever the author in his composition wished to make of the most importance. Wagner assured himself of the possibility of indissolubly uniting and closely intertwining poetry, music, and high-class acting, and afterwards concentrating them all upon the scene. All, according to him, ought then to be comprised so as to co-operate in the effect that they are all calculated to produce by their miraculously harmonious ensemble.

We are very far from wishing to prejudge the value of arguments, already warm, which have arisen in the musical world of Germany, in attacking or defending this desire for a great victory for splendid scenic effects. Wagner's idea is daring, but beautiful; his wish has a boldness by no means common, but worthy of a great artist, even though it should prove impracticable. When such ambitions present themselves, seconded by genius, even should they be erroneous, it would be almost as superfluous to extol them as to combat them with dry arguments. Do they not plead sufficiently for themselves by the brilliancy of the end they seek to attain? Will they not have enough to struggle against in the facts and the natural oppositions which they will meet with on their way? If they should prove victorious—and could one after so many unforeseen victories deny them the chance—why should one wish to put a drag on the wheels of such a triumphal car? We do not then by any means propose to collect here what might be said for or against Wagner's system. There are plenty who will discharge this duty with a warmth and partiality that it would be impossible for us to bring into this debate, and which are perhaps necessary to bring into prominence all the good qualities as well as the defects of a system. We have only thought ourselves obliged to give this brief summary of the ideas of the author of *Tannhäuser* upon what he calls the drama, because *Lohengrin*, his last work, which has just been represented at Weimar for the first time, is that one which above all others at the present time most plainly manifests them; which appears to have been inspired by his soul-felt inner consciousness; which reproduces in the most concrete form the noblest traits of his individuality; and which it is impossible to appreciate with justice, if one attempts to look in it for the accustomed conditions of opera—the ordinary division of songs, the accepted distribution of airs, romances, solos, and *tutti*, in one word all the economy which has been adopted for the benefit of the vocalists and the tunes, in a proportion often arbitrarily made in favour of the principals.

Wagner solemnly abjures all consideration for the usual exigencies of the *prima donna assoluta*, or of the *basso cantante*. In his eyes there are no singers, there are only rôles; so much so that he finds it perfectly natural to allow a *prima donna* to keep silence for a whole act, in which her presence, necessary for a truthful representation of the scene, should only be apparent by dumb show, a proceeding which would be as much disdained as it would be impossible for an Italian *diva* to execute. It

is no use listening to his music to find in it *cabalettas*, nor any of those *morceaux* which find a place on the desks and pianos of amateurs, for it is more than difficult to detach any part whatever from the compact whole which his operas form by the effect of their style incessantly maintained in a region yet unexplored, and as far removed from trivial recitative as from the cadences of our "grand" airs. One must, on the contrary, be prepared to see persons too full of their passions to give themselves up to the pastime of vocalisation, and to whom song becomes like the versification of tragedy, a natural language, which, far from impeding the course of dramatic action, only makes it the more thrilling. But while they declaim with a simplicity which rises to the sublime, the music, far from being restricted in its domain, finds in Wagner's orchestra its limits extended to the uttermost. He makes it reflect; in his hands it reveals to us the soul, the passions, the sentiments, the slightest emotions of his personages. The orchestra becomes with him the echo, the fine veil through which he lets us perceive all the vibrations of their hearts; one might say that they palpitate in this medium, and across its sonorous and diaphanous walls we are alive to the most impetuous as well as the slightest emotions. There we hear the cries of hatred, the rage for vengeance, the tenderness of love, the ecstasy of adoration; the most mystical dreams are there delineated in a misty wave of sound; the fiercest impulses are there coloured with sparkling tints.

Each of Wagner's works marks a step in the track he has pursued. *Rienzi* still recalls the old customs in the cut of the recitatives, the duos, and the *morceaux d'ensemble*. In the *Fliegende Holländer* this style has already perceptibly disappeared in favour of the new; and *Tannhäuser* is altogether emancipated from what its author regards as the prejudice of tradition.

Whatever may be the lot which the future reserves for his system, at least one cannot doubt that acquaintance with his productions must sooner or later induce composers of operas to adopt a more eloquent style of orchestration, and one more in accordance with the nature of their subjects than is at present insisted upon, and, above all, turn their attention to the choice of *libretti* possessing a serious and sustained interest, as well as a poetic charm, independent of their versification. When one sees the most beautiful tragedies of every language pitilessly mutilated and reduced to the most formless medley of pitiable verse, when the object is to transfer to the domain of music the expression of the passions they set in play and the dramatic movement of the situations they bring about, one cannot but feel a lively satisfaction from the hope presented that some day we may see abolished the insupportable improbabilities, the ridiculous rhymes, the clumsy resorts, the fanciful rubbish, which for so long a time have seemed good enough to serve as stuff for the most admirable *chefs-d'œuvre* of musical genius. Is it not time, then, for composers to refuse to accept *libretti* of a kind so trenchantly stigmatised by Voltaire in the often-quoted *bon mot*—"Ce qui serait trop sot pour être dit, on le chante"? For ourselves, if we are driven to choose the least of two evils, we are of opinion that it would nevertheless be of the least consequence, the least difficult, and the quickest way, to consent to assign to the natural voice that which is too silly to be sung.

As we have said, the *libretto* of *Lohengrin* is itself a dramatic work which contains beauties of the first order. In order to understand rightly the march of the piece in the theatre, where it is not unravelled till the last scene, and to seize the intention and import of the music from the first bars of the introduction, it is necessary to be acquainted beforehand with the mystery upon which the

whole action of the drama is based. This mystery rests upon the legend of the St. Graal, found in the romances of chivalry, and which occupies an important place in the poems of Wolfram von Eschenbach. The subject of *Lohengrin* is derived from one of these poems. The whole framework of the incidents is taken from it, with very slight modifications, necessitated by the exigencies of the scene. But with what poetry of sentiment has not Wagner clothed it? What are the incidents? The ups and downs of life! How insipid would be the amusement of a mere recital of this tale of misadventure, the course of which is rugged and full of pitfalls to all alike! If the events related evoke interest, it is by the sympathy they awake in the human heart, and he who knows how best to paint them is the truest poet.

Wolfram von Eschenbach was one of the most celebrated Minnesingers of the twelfth century, one of those who most distinguished themselves in the battles of the bards held at the castle of Wartburg. He belonged to the intellectual school of bards of this epoch, and ranked among the first of those who extolled chastity and purity in love, whose creed, as well as their feelings, were piously poetic. The chroniclers relate that he recited the poem of "Lohengrin" for the first time at the request of the Landgrave of Thuringia, the ladies present, and his own personal enemy the magician Klingsor, one day, when the latter, trying to tempt him to evil, and gain him for the devil, by exciting his envy and his pride with a science superior to his own, proposed to him strange problems, which, to his shame and surprise, Wolfram, inspired by the Virgin, whom he served so faithfully, succeeded each time in resolving with an unexpected ease, and in so natural a manner, that he filled his adversary with confusion. It is well known that W. von Eschenbach was the author of the famous epopee of *Parzival* and *Titurel*. Lohengrin, the son of Parzival, is the hero of this poem founded on the legend of the St. Graal.

The St. Graal was a cup formed out of a dazzling precious stone, which dropped from the crown of Lucifer at the moment of his fall. In this cup our Saviour consecrated the bread and wine at the Last Supper, and Joseph of Arimathea received in it the blood which flowed from the wound made in his side, while he was on the cross. Eventually Joseph brought this cup to England, and entrusted it to the care of King Arthur and the Knights of the Round Table. Subsequently, Parzival, the most perfect of these knights, conveyed the St. Graal to India; thence it was transported to Mount Salvat, which according to some was in Aragon, but as others say in India; it was a sacred mountain, encompassed from afar by a forest of cypresses and cedars, through which none could pass without being mysteriously guided by the will of God. There Titurel built a magnificent temple of gold, of aloë wood, and precious stones, in which the St. Graal was at length finally deposited. A mild freshness prevailed here in summer, and a temperate climate in winter. The care and custody of the temple was confided to knights, whom the St. Graal made choice of, and itself pointed out by signs, by help of which they received all its commands. Whoever contemplated it was no longer subject to death, and whoever served it was shielded from every mortal sin. Its knights enjoyed perfect felicity, and even experienced a foretaste of those good things which heaven reserves for the just after that they have quitted this earth. On Maunday Thursday in each year a dove brought a consecrated wafer, which it deposited in this miraculous cup. Those knights who strove to attain to the highest degree of virtue sought out this mountain by travelling through all lands, and by accomplishing acts of valour and sanctity, for it was only those who

were perfectly pure and irreproachable who could hope to reach the St. Graal, in order to be received into the number of its servants, who constituted the most pious and the most glorious of knight-hoods. Parzival was its chief, and Lohengrin, his son, one of its most valiant and noble heroes.

Wagner has invested the overture to *Tannhäuser* with the scope of a great symphonic composition, and although the principal motives of the opera form the substance of it, this overture may nevertheless be regarded as a work by itself, which, detached from the rest, will always maintain its intrinsic worth, and will be comprehended and admired even by those who are not familiar with the drama of which it is the magnificent summary. Such is not the case with the instrumental prologue to *Lohengrin*. Too short—for it is but seventy-five bars in length—to be executed by itself, it is only a sort of magic formula, which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life. This introduction contains and reveals the mystic element always present and always lurking in the piece, the divine secret, the supernatural means, the supreme law which rules the fate of the persons represented, and the succession of the incidents which we are about to witness. To apprise us of the unutterable power of this secret, Wagner shows us at the outset the ineffable beauty of the sanctuary inhabited by a God who avenges the oppressed, and asks only love and faith from those who trust in Him. He introduces us to the St. Graal; he discloses to our eyes this temple of incorruptible wood, with its odorous walls, its doors of gold, its joists of asbestos, its columns of opal, its ogives of onyx, its courts of cymophane, whose splendid portals are only approached by those who have pure hands and upright hearts. He does not make it visible to us in its imposing and actual structure, but, as if out of consideration for our feeble senses, he shows us it at first reflected in some azure wave, or reproduced on some irised cloud.

It commences with a broad strain of soothing melody, a misty cloud, which extends itself, in order that the sacred picture may reveal itself to our profane eyes; its execution is exclusively confided to the violins, divided into eight parts, which, after several bars of a harmonious character, is continued in the highest notes of their register. (See page 1 of Full Score or of Novello's 8vo edition.) The motive is then taken up by the most mellow of the wind instruments; the horns and bassoons joining in here prepare the entry of the trumpets and trombones, which repeat the melody for the fourth time with a dazzling brilliancy of colouring, as if at this very instant the sacred edifice shone forth before our astonished gaze in all its luminous and radiant magnificence. But its bright sparkling, increased by degrees to an intensity equalling the brilliancy of the sun, suddenly goes out like a heavenly meteor. The transparent mist of the clouds shuts it in again, the vision disappears by degrees in the same variegated fragrance, in the midst of which it first appeared, and the *morceau* concludes with its first six bars rendered still more ethereal. Its character of ideal mysticism is throughout rendered apparent by the *pianissimo* always maintained in the orchestra, and is hardly interrupted during the short moment that the brass instruments make resplendent the wonderful hues of the single motive of this introduction. Such is the image which presented itself to our affected feelings on our first hearing this sublime *adagio*. It would be very difficult to describe the feelings which it stirs up, and which come near to those that we experience from the most ecstatic delights. If Dante, in order to give us a conception of the beatitudes of the last spheres of Paradise at the same time as their



beauty, compares the choirs of the elect, grouped and thronging together in innumerable multitudes, to the petals of a rose inclining all towards the same centre, we may perhaps make bold to say—being unable to describe except by another simile the impression left upon us by this strain, which seems to have descended from the mysterious heights of the empyrean—that it resembles the ascetic frenzy which without doubt would be produced in us by a sight of those mystic flowers of the celestial abodes, which are all soul, all divinity, and shed a beaming happiness around them. The melody rises at first like the frail, long, and slender calyx of a monopetalous flower, in order afterwards to expand, as these do, into a graceful development, a broad harmony, upon which are designed firm fibres in a tissue of so impalpable a delicacy that the fine medium appears to consist of and be filled with the breath of heaven. By degrees these fibres dissolve, and insensibly disappear, until they metamorphose themselves into indescribable perfumes, which penetrate us like odours coming from the dwellings of the Just.

The spectator who is prepared and willing to dispense with the detached *morceaux*, which, strung together pell mell on the thread of some intrigue, compose the substance of our ordinary operas, will find a singular interest in following during three long acts the well-considered, the astonishingly clever, the poetically intelligent combination with which Wagner by means of several principal phrases has tied a melodic knot which constitutes his whole drama. The windings that these phrases make, in linking and interlacing themselves around the words of the poem, have an effect moving to the last degree. But if, after having been struck and impressed at the representation, one is willing to give more consideration to that which has so deeply affected us, and study the score of the work of a kind so new, one is astonished at all the intentions and shades of expression which it contains, and which one does not immediately comprehend. Do not all the epopees and dramas of great poets require to be diligently studied before one can make oneself master of them?

Wagner, by a process which he has applied in a manner altogether unprecedented, has succeeded in extending the empire and the pretensions of music. Far from being content with the great power that music is able to exert over the heart by awakening in it the whole gamut of human feelings, he has made it possible for it to stimulate our ideas, to address itself to our thoughts, to appeal to our reflection, and has endowed it with a moral and intellectual signification. We have already seen in the *Huguenots* the rôle of Marcel enveloped as it were in Luther's hymn, which personifies not only his faith, but also the indomitable elevation of his spirit and the whole aim of his actions. Wagner has gone beyond this happy idea of Meyerbeer's. He has by means of set melodic phrases portrayed the character of his personages and their prevailing passions; and these melodies are found in the voice-part or in the accompaniment each time that the passions and the sentiments they express are brought into play. This persistence in a system is artfully carried out in a manner which, by the ingenuity of the psychological, poetical, and philosophical ideas of which it gives proof, affords an engrossing interest even for those to whom quavers and semi-quavers are a dead letter and mere hieroglyphics. Wagner, by enforcing upon us so constant an exercise of our powers of reflection and memory, promotes by this alone the operation of music above the domain of vague emotions, and adds to its charms some of the pleasures of the intellect. By this method, which complicates the easy enjoyment procured

by a series of songs rarely related to each other, it demands a singular attention on the part of the public, but at the same time affords the most perfect emotions for those who know how to appreciate them. His melodies are, as it were, the personifications of ideas; their recurrence makes us cognisant of those feelings which the spoken words do not explicitly indicate; it is upon these melodies that Wagner relies to reveal to us all the secrets of the heart. There are phrases—that, for instance, of the first scene of the second act—which run through the opera like a venomous serpent, encircling itself around its victims, and fleeing at the approach of their holy protectors; there are some—like that of the introduction—which but rarely recur, and then only as supreme and divine revelations. The situations or the personages of any importance are all musically expressed by a melody, which becomes their fixed symbol. But since these melodies are of a rare beauty, we will say to those who in the examination of a score confine themselves to judging of the effect of quavers and semi-quavers in their relation to each other, that even if the music of this opera were to be divorced from its beautiful text, it would still be a production of the first order.

(To be continued.)

## Correspondence.

### HUNGARIAN DANCE COMPOSERS.

To the Editor of the MONTHLY MUSICAL RECORD.

BRAHMS'S "Ungarische Tänze" having become so deservedly popular all over Europe, it seems but just to say something of the original composers of these beautiful melodies, the clever setting of which as pianoforte duets by Herr Brahms has been justly admired by all who are familiar with the Hungarian national style. With the exception of Liszt and Volkmann, no other musician has ever caught the spirit of the music and its peculiar harmonies with a keener and quicker ear than Brahms has done, and that without making any additions of his own. What Brahms did was simply to put to paper what he had heard played by the bands, who in their fancy had mixed up different melodies, performing them with their own harmonies, embellishments, arabesques, &c.

Almost all the melodies that Brahms has here treated are taken from the "Csárdás"—the national dance of Hungary. This is something like the Scotch reel, but with good harmony and somewhat more elegance in the music. The slower movements are the introductions (in *tempo moderato*) to the "Csárdás" proper in *allegro* and *presto*. The following are their titles, together with the names of their respective composers:—

#### BOOK I.

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|------------------------------------|----------------------------|
| No. 1. "Isteni Csárdás" .. .. .    | Pecsenyádszky and Sarközy. |
| 2. "Emma Csárdás" .. .. .          | M. Windt.                  |
| 3. "Bridal Dance of Tolna" .. .. . | J. Risner.                 |
| 4. "Souvenir de Kalocsa" .. .. .   | Méry.                      |
| 5. "Souvenir de Bártfa" .. .. .    | Keller-Béla.               |

#### BOOK II.

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|--|---------------|
| 6. "Rózsa-Bokor Csárdás" .. .. .           | A. Nittinger. |
| 7. "Nép (Völke) Csárdás" .. .. .           | Unknown.      |
| 8. "Lúisa Csárdás" .. .. .                 | J. Frank.     |
| 9. "Makol Csárdás" .. .. .                 | J. Travnik.   |
| 10. "Second Bridal Dance of Tolna" .. .. . | J. Risner.    |

I must confess that on my part I prefer in national music *not* to know "those unknown demigods" who have sung the songs of a nation; yet when composers are living, and their beautiful melodies have become national through their intrinsic value, one cannot but say, *Fiat justitia!*

G. LICHTENSTEIN.

Edinburgh, January, 1876.

## Foreign Correspondence.

### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, January, 1876.

ALTHOUGH we are in the Christmas holidays, yet we have to take notice of three orchestral concerts and one chamber-music



soirée at the Gewandhaus. In the first of these concerts, on the 9th of December, Robert Schumann's music to *Faust* was, on the whole, excellently performed. Herren Gura and W. Müller were prevented from singing the parts they had undertaken, and Herren Lissmann and Stolzenberg, members of our local Opera, were engaged for them at the last moment. Considering the great difficulties contained in the parts of Faust and Ariel, and the short notice, these gentlemen acquitted themselves well of their task. Mme. Peschka-Leutner sang "Sorge" and the first solo soprano in the second and third parts; Frä. Gutschbach, "Gretchen;" Frä. Emilie von Hartmann and Frä. Hahn, the alto solis. The choruses had been well rehearsed, and were sung with spirit and vigour. The orchestra was excellent. The final scene of the third part of *Faust* forms by far the finest and most interesting part of Schumann's work. It would, therefore, be well to bring only the third part before the public, where the whole work is as yet unknown, and in later performances to add the overture and the first two parts. Severe and profound in character, this work seems to necessitate the performance of single parts as a preparation for a full understanding of the whole.

The ninth Gewandhaus concert (on the 16th of December) opened with a very melodious Christmas song by Leonhart Schroeter, entitled "Freuet euch, ihr lieben Christen." This chorus already existed in a collection of Christmas carols as far back as the year 1587. It was followed by the "Weihnacht's" motett, "Er ist gewaltig und ist stark," by Robert Volkmann, which had been heard here last year. Both these choruses were well sung by the St. Thomas' choir, under the direction of Professor Richter. A new serenade (No. 3, in A major) for orchestra, by S. Jadassohn, followed. Herr Alfred Doerffel speaks of this in the *Leipziger Nachrichten* as follows:—

"This serenade, produced for the first time under the direction of the composer, commences with great brilliancy. Throughout melodious, nothing which might stop the breath of life approaches its sphere; cheerfulness is its temperament, mirth its element. The introduction, 'In tempo di marcia,' brings the festive comrades together; they salute each other cordially, and become talkative and lively. In the second movement, 'Cavatina ed Intermezzo,' they divide into groups: some contemplative, some active. In the third movement, 'Scherzo a capriccio,' a spirited and humorous manœuvre is executed, which calls forth general applause. The fourth movement, 'Finale,' is the ball scene, the brilliant end of the fête. We ourselves like the second movement most, and find but one fault with it, that of its being too short; for we prefer that quiet enjoyment, for which the Germans have the most appropriate term 'gemüthlich.' This serenade is more brilliant, and of a more festive character, than either of its predecessors; while its musical value is fully equal to the others. In invention, we think the cavatina the most important movement; in its construction, the intermezzo is the pearl of the whole. This is a canon, which, in its new orchestral form (for it had already been published for the piano-forte, Op. 35), pleased us much."

Herr Reinecke, one of the most tasteful pianoforte-players living, treated us to Mozart's B flat major concerto, No. 4—a work which is but seldom performed. It is dated 1784, and certainly deserves to be brought again before the public. Reinecke has added fine cadences, which will be welcome to pianists. The concert ended with an excellent performance of Beethoven's A major Symphony.

The last chamber-music soirée in the old year took place on the 5th of December; the programme contained compositions of Beethoven only. From no other composer's works can there be selected three extensive works of chamber-music which will bear being played in close succession. On the above-named evening we heard the trio for violin, viola, and violoncello (G major, Op. 9), a sonata for piano and violoncello (A major, Op. 69), and the great A minor quartett, Op. 132. The concert-meisters Schradieck and Röntgen, and Herren Haubold and Schroeder, took part in the performance of these compositions. The piano part in the sonata was excellently played by Herr Capellmeister Reinecke. The performance of these three works was, as a matter of course, most finished.

At the festival concert on New Year's Day, Capellmeister Reinecke wielded the bâton, and was greeted with enthusiastic applause. This must be taken as a tribute of respect due to the distinguished merit of this master, and the great results he has brought about by his constant care for all that concerns music at Leipzig. Joseph Joachim's appearance at this concert made a most agreeable impression. We think it unnecessary to give more of this concert than the programme. How could we

possibly describe the impression produced on us by Beethoven's violin concerto, played by Joachim? The celebrated violinist also played a sonata, in G major, by Tartini, and two pieces (sarabande and bourrée) from Bach's violin sonatas, in his unique manner. Mme. Peschka-Leutner sang the aria from *Herakles*, by Handel, "Mein Vater, weh! mir dünkt, ich seh'," and the charming arioso, "Sprecht, ihr Haine," from *Helena and Paris*, by Gluck, and gained the warm applause of the whole audience. The orchestral compositions of the evening were the overtures to *Zauberflöte* and *Fidelio* and Haydn's D major symphony (No. 14, Breitkopf and Haertel's edition), which were executed in a finished manner by the Gewandhaus orchestra.

The programmes of the three following Gewandhaus concerts were restricted to compositions of foreign composers. That of the 6th of January contained the following works by French composers:—Overture to the opera *La Chasse du Jeune Henri*, by Méhul (1763 to 1817); aria from the comic opera *Les Voitures Versées*, by Boieldieu (1775 to 1834); chaconne from the opera *Aline, Reine de Golconde*, by Pierre Alexandre Monsigny (1729 to 1817); old French popular songs for a mixed chorus; rigodon from *Dardanus*, by Jean Philippe Rameau (1683 to 1764); ballet music from *Hyppolite et Aricie*, by Rameau; ballet by Queen Mab from *Romeo et Juliette*, by Charles François Gounod (1818); "Harold en Italie" symphony, with viola accompaniment, by Hector Berlioz (1808—1869).

The programme of the following concert (13th of January) consisted exclusively of Italian music, while that of the third of these national concerts (20th of January) was devoted to works of Scandinavian masters.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, January 12th, 1876.

MUSIC in every form accompanied the dying and the coming year. Opera, requiem, oratorio, melodrama, orchestral and private concerts, and chamber-music followed each other, and all in a period when the thermometer kept a formidable lowness. The fourth and fifth Philharmonic concerts, conducted by Herr Richter, were, in spite of stormy and frosty weather, over-filled with hearers. The programme of the fourth concert included Beethoven's overture (Op. 124), a new violoncello concerto by Raff, and Berlioz's "Harold" symphony; that of the fifth, Mendelssohn's overture "Calm sea and prosperous voyage," violin concerto in A minor by Viotti, Weber's "Invitation à la Valse," instrumented by Berlioz, and Beethoven's symphony, No. 6. The concerto by Raff—a clear composition, and one which provides the performer with ample opportunity for displaying his talent—was executed by Herr Grätzmacher, the well-known Royal Kammermusicus from Dresden. He earned great applause, as did also the performer of Viotti's concerto, Herr Dragomir Krancevics, from Pesth, a former pupil of Hellmesberger. The valse by Weber-Berlioz has always been a cabinet-piece of our orchestra, and was well chosen to introduce Prince Carnival.

The first extra-concert of the Musikverein was devoted to Liszt's oratorio *St. Elizabeth*, which, though it was received in the year 1869 with enormous applause, now met with an almost frigid reception, though the execution by chorus, orchestra, and principal soloists (Frau Ehnn and Herr v. Bignio), under Herbeck's guidance, was as good as on the former occasion.

The Männergesang-Verein gave their first concert, assisted by a large orchestra. A novelty in the programme—a characteristic chorus with violin solo (Hellmesberger), "Heini von Steier"—the words by J. B. Scheffel, the music by the ever-welcome E. S. Engelsberg (Dr. Schön)—was encored. Another novelty was a selection from Schubert's opera *Die beiden Freinde von Salamanca* (aria, song, duetto, and chorus). It is an early and by no means remarkable composition (1815) of that genius, and, to speak honestly, it would have been better to have allowed it to remain in the dust where it was found.

The two annual performances in Christmas week in the Hofoper, for the benefit of the Pensionsfond, were devoted this time to a repetition of *Manfred* (on the stage), with Schumann's music, and Verdi's *Requiem*. The choice of a *Requiem* in the lovely Christmas days seemed somewhat strange, but found its

excuse in the Wagner bustle, which left no time for studying a new work—"Der Zweck heiligt die Mittel," as the Jesuits say. Regarding *Manfred*, the representation could not be surpassed. *Antigone*, with Mendelssohn's music, has been performed in the Stadttheater, as well as at the afternoon representations now in course, at popular prices for the middle class, and every time the house was filled.

Of private concerts there are to note the third quartett evening by Hellmesberger, the second item by the Florentine companions, and concerts by Frä. Bertha Haft, Mr. Chas. Oberthür, and the four Swedish ladies. Hellmesberger's programme was devoted to Schubert's charming quartett in A minor, a new piano quintett of a very impetuous character by Brahms, and the octett by Mendelssohn. The quintett, in F minor, is only new in its present form, as it was originally a duo for two pianos. That transformation, however, is so ingenious that no one would guess the origin of so noble a work. In the octett four ladies assisted as a second quartett, Mdlle. Seydel, a talented pupil of Hellmesberger, playing the first violin. The Florentine party arrived and vanished in storm and snow, and small must have been the number of hearers who risked being swept away by wind and weather. Frä. Haft, who left the Conservatoire last season, I have already mentioned as a violinist of no ordinary talent. She is now on her way to visit Graz and Breslau. Mr. Chas. Oberthür's concert was but little frequented. Of his own compositions he performed a trio, two small pieces ("Meditation" and "La Cascade"), a duo (piano and harp), and "Souvenir de Londres," a fantasia. In the performance of these compositions Mr. Oberthür proved himself a versatile virtuoso. The four female Swedish singers, on passing through Vienna from the East, gave another concert with an entirely new programme. Their fine execution and the applause of a well-visited concert-room was the same as before, and, therefore, their *souvenir de Vienne* cannot be regarded otherwise than rosy.

We pass to the opera. The Hofoper has happily overcome the Wagner difficulties. The maestro did not leave Vienna, as was intended, but remained for the first representation of *Lohengrin*, which was given entire in its first form. Wagner did his best to repair the disturbed state of opinion, and thus harmony has been restored, at least upon the surface. The opera, however, well as it was presented, has not profited by the restoration, its length having frightened away many, just as *Tannhäuser* did. Both operas are now being offered to the public in homeopathic doses. At the end of the year we lost one of our most zealous members of the opera. Frau Dustmann has left the stage as pensioner, her last rôle having been Elsa, one of those rôles which she had created in Vienna. She was much honoured in every way, and will always be remembered as a real artist. Of great operas *Aida* and *Königin von Saba* now alternate on the programme at suitable intervals. As a third, we shall have next the *Huguenots*, the *mise-en-scène* of which will be as good as new. At last, to adorn every path, a new singer, richly gifted by nature, has been found in the person of Mdlle. Selbach, who is engaged from October 1st next for three years with a rising salary. I conclude with a list of the operas performed from December 12th last year to January 12th of the present year:—*Lohengrin* (in its original form, the *mise-en-scène* new, under the inspection of Wagner himself, four times), *Robert*, *Mignon* (twice), *Freischütz*, *Manfred*, *Requiem* by Verdi, *Don Juan*, *Tannhäuser* (twice), *Carmen* (twice), *Rigoletto*, *Aida* (twice), *Africanerin*, *Faust*, *Prophet*, *Romeo*, *Königin von Saba*.

## Reviews.

THE PETERS EDITION (New Series). Leipzig: C. F. Peters. London: Augener and Co.

THERE must be so many who look forward with interest and curiosity to the annual issue of cheap publications by C. F. Peters, of Leipzig, that a few words respecting the dealings of this great music-publishing establishment, which are peculiar, will probably not be without its interest to our readers. The business of C. F. Peters is essentially of a wholesale character, being restricted to a limited number of customers, who may be regarded as their agents. Except through these

they have no dealings with the public at large, or indeed with music-sellers in general. Their publications can only be obtained on order from an ordinary music-seller through one of their agents. All the works that they publish in each year are issued in one batch about the time of the great Leipzig fair in October. For a complete list of those published towards the close of the last year, we may refer our readers to our advertising columns. Though a goodly one it is scarcely so extensive or so important as those of some former years, work having been interrupted, we are told, by "war's alarms." On looking through the rich catalogue of standard works already published, one cannot but regard it as a matter of congratulation that musical students are so much better off in these days than were those of twenty years ago. Now, thanks principally to C. F. Peters the full scores of almost all the greatest masters in every department are to be obtained at a cost within the reach of all; while formerly, if they were to be obtained at all, it was almost at a prohibitive price. The difficulty with which C. F. Peters has now to contend must be to determine to what next to turn their attention. To speak in detail of all the works comprised in the recent issue would carry us far beyond our limits; a few of the more important, however, fairly call for more than a passing notice.

The list of full scores, including but two works, is small but important, seeing that these are Beethoven's *Missa Solenne*, and Mozart's *Zauberflöte*.

The list of larger vocal works is a very rich one, including as it does a dozen of Bach's sacred cantatas, which, we believe, have hitherto only been accessible in high-priced editions: Schubert's opera *Rosamunde*, and Mass No. 6, in A flat; Spohr's *Faust*; and Kreutzer's *Nachtlager*. Among the songs there are a set of six by Schumann (Op. 107); two sets by Brahms (Op. 63); two volumes of songs by Franz, forming Vols. V. and VI. of the Franz Album; and two (I. and II.) of the Grieg Album. Schumann's songs, which frequently appear in our concert programmes, require "no bush." As a song-writer Franz is second to none; though he seems to be gradually but surely making his way in England, he should be far better known among us than he is at present. With Grieg's songs, in which his remarkable individuality as a composer is strikingly apparent, we are especially pleased. Those by Brahms, artistic as they are, please us less, in consequence of the voice part being in most cases too much subordinated to the elaborate character of the accompaniment. A similar objection applies, but in a very much smaller degree, to Brahms' four quartetts for mixed voices, but which in other respects are admirably written and full of charm.

The Organ Album, in three volumes, consists of a selection of classical pieces by various writers of the last three centuries, arranged in order of difficulty. The first volume is restricted to short and easy pieces, the majority of which, for manuals only, will be found not unsuitable for the harmonium. Those in the second volume are of greater length, but of moderate difficulty. Though designated as "schwer," the majority of those in the third volume cannot be regarded as extremely difficult. The selection, which has judiciously been made by Dr. Volckmar, is essentially of a classical character and includes specimens of the work of a vast number of composers whose names will be strange to the majority of English organists. Thus, from among the organists of the seventeenth and eighteenth centuries, we find as contributors: J. G. Vierling, M. G. Fischer, H. M. Keller, J. C. Kittel, G. J. Vogler, J. Seeger, C. F. G. Schwenke, G. A. Sorge, G. Muffat, J. H. Buttstedt, J. P. Kirnberger, R. H. Zöllner, J. H. Knecht, E. L. Gerber, J. C. Kühnau, J. G. Albrechtsberger, F. W. Zachau, G. Scheibner, G. F. Kaufmann, J. Ch. Schmügel, C. H. Graun, A. V. Volckmar, J. W. Hässler, Ch. M. Wolf, J. Krieger, J. G. Schicht, J. C. Bach, W. Fr. Bach, J. S. Bach, &c. All these names occur in the first volume; and there are others in the other two. To extend the list would be tedious; but we have said enough to prove that these volumes offer in a small compass a more varied repertory of organ music than is perhaps to be found in any other collection of the same extent.

The Harmonium Album forms a suitable contrast to that for the organ. Here, as would be expected, we do not find a single



piece composed expressly for this instrument of modern invention; but each volume contains favourite songs, movements from oratorios and operas, pianoforte and orchestral pieces judiciously chosen, and specially and effectively arranged for the instrument. The directions for registering, &c., being identical with those employed in most English editions of harmonium music, no difficulty will be felt by those who are not familiar with the German language.

From among the list of pianoforte works, which includes too many "arrangements," to the exclusion of works specially composed for this instrument, we single out as particularly worthy of notice the "Fantasiebilder" by R. Volkmann, and the "Aquarellen" and "Romanzen" by Theodore Kirchner, a disciple of Schumann, and one of the few living composers whose works Mme. Schumann has introduced at her "recitals." Excepting those by Stephen Heller, it would be difficult to find a more melodious or more engaging set of "Studies" than those by Steibelt here included. Old-fashioned though they may be, they are both pleasing and improving, and by no means over-difficult. Wieck's "Studies" come more nearly under the denomination of "Exercises." As such we can speak of them with the highest regard from personal experience, having for nearly twenty years been familiar with the greater number of them through pupils of the late F. Wieck, or his daughters, Mme. Schumann and Mlle. Marie Wieck, by the latter of whom they have been edited and now published, in accordance with their late father's wishes, for the first time. Mlle. Wieck is, however, at error in claiming originality for her father's plan of uniting rhythmical exercises with the first rudiments of theory, it being almost identical with that adopted by the late Louis Plaidy in his widely-used volume of "Technical Studies," published a quarter of a century ago. Concise, inviting to the student on account of their tuneful character, easily learnt by heart, and giving an insight into the elements of harmony, we can recall no book of exercises more improving than this. It is a great recommendation to the book that the directions for studying it are given in clear and concise English as well as in German. We have no hesitation in pronouncing it to be one of the best books of the kind we have seen, both for beginners, who at least have learnt their notes, as well as for more advanced learners whose rudimentary training has been neglected, and predict for it an enormous sale.

JOHANNES BRAHMS. *Select Pianoforte Works.* London: Augener and Co.

It has frequently been a matter of complaint that one can only make acquaintance with the works of living authors at a considerable expense, owing to the comparatively high prices charged in consequence of their being protected by copyright. In the case of Brahms, for whose compositions so much curiosity has, with good reason, of late been manifested, such an objection has to a great extent been removed by the publication in a cheap form of the volume before us. The thirteen works which it contains, ranging from Op. 9 to Op. 39, give a very fair view of Brahms as a pianoforte writer. The list includes four "Balladen;" six sets of variations; a set of waltzes, as charming as they are clever, but better known perhaps in their arrangement as duets; and a couple of studies in imitation of the style of Chopin and Weber. Some of these pieces, notably the "Balladen" and the "Variations and Fugue on a Theme by Handel," have been made familiar to concert-goers by Mme. Schumann and Dr. von Bülow. Though none of them can be classed under the head of easy music, and some of them, especially the two sets of "Variations (Studies) on Themes by Paganini," are extremely difficult, there are many among them which will not overtax well-practised amateurs, and all will be found highly interesting by accomplished musicians.

*The Post.* By F. SCHUBERT. Transcribed by F. LISZT. London: Augener and Co.

THIS folio edition of Liszt's famous transcription of one of the most favourite of Schubert's songs enjoys the advantage, denied to the same publishers' complete octavo edition of Liszt's twenty-two transcriptions of songs by Schubert, of having been fingered by Herr Pauer. For those whose hands can easily

compass a tenth it offers no great difficulty. Others will do better to content themselves with the song in its original form.

*Six Part-Songs for Male Voices* (Op. 17). By H. S. OAKELEY. London: Novello, Ewer, and Co.

ONE would naturally expect part-songs for male voices to be marked by a vigorous and manly character; but any one who has had much experience in this class of music must have remarked that in ninety-nine out of a hundred of such songs the very reverse is the case. We are unable to account for this fact except on the grounds that their restricted compass necessitates frequent use of chords of the seventh and ninth. The six songs before us, composed for and dedicated to the Edinburgh University Musical Society by Professor Oakeley, are no exception to the general rule. We do not, however, by any means say this in disparagement of their merits; for they are all melodiously tuneful, and harmonised in a highly effective, interesting, and musicianly manner. If they lack vigour, it is perhaps but the natural result of the choice of words, which for the most part are of a sentimental turn. The setting of Sir Walter Scott's hunting-song, "Waken, lords and ladies gay," is, however, a notable exception. Regarded as students' songs, one cannot but be surprised at the absence of the "gaudeamus" character; but at the same time, when one recalls that, prior to Dr. Oakeley's accession to the seat of music, a "Reid" concert was the signal for calling forth the worst window-breaking propensities of the Edinburgh students, one cannot but rejoice, and congratulate him on the revolution which, by the humanising aid of music, he has effected among them, as has not alone been sufficiently evidenced by the acceptance of the dedication of a set of songs of so refined a character as these.

*Volkslieder Album.* Edited by E. PAUER. London: Augener and Co.

THIS new edition, with English text, of J. André's collection of sixty-two popular songs of many nations, is issued in a remarkably neat volume, which would doubtless prove a welcome present, especially for the young. At the same time it is not without its interest for musicians, many of whom will here learn the names of the composers of a vast number of tunes with which they have probably long been unconsciously familiar, but perhaps have never associated with their respective composers. With such names as A. Pohlenz, Peruchino, Hurka, Scholz, Fr. Glück, Seydler, Bornhardt, C. von Holtei, Alibieff, Neeffe, Nageli, Kreipl, Choron, few of us are probably familiar. Among the better-known contributors are F. Silcher, Weber, Himmel, Kücken, Haydn, Schubert, Lindpaintner, Fesca, J. André, and Paisiello. In addition there are many of the national songs which it has been found impossible to assign to any particular composer.

*Evening Song (Abendlied'n).* By CARL REINECKE. London: Augener and Co.

THIS pleasing little song, for the introduction of which into England, we believe, we are indebted to Mlle. Thekla Friedländer, is remarkable for its freshness, its refined character, and the artistic neatness of both voice part and accompaniment. There is, however, a blemish in the last line of the English version—otherwise singable enough—which we would gladly see expunged. The strong accent which here incorrectly falls upon the second syllable of the word "simple" may easily be amended in future editions by substituting "And simple indeed it is" for "And yet so simple it is."

*Eighty Musical Sentences, to illustrate Chromatic Chords.* By G. A. MACFARREN, Mus. Doc. London: Cramer and Co., and Curwen and Sons.

THESE "Musical Sentences" which Professor Macfarren has put forth, at the suggestion of Mr. Curwen, to illustrate Dr. Day's theory of harmony, are in their aim analogous to the literary quotations with which lexicographers are wont to elucidate the meanings of the words they expound. It would have been easy, as Professor Macfarren says, to cite from the works of the great masters instances of every chord and every progression herein exemplified—impossible to find complete phrases, in



which some of the chords were not so surrounded by other matter that their distinction would have been troublesome for a learner. Hence his determination to frame these original "Sentences," which, in systematic order, display the entire subject. These concise strains, ranging in length from four to forty bars, not only serve to display to view a complete list of the chords most generally in use (and, we might add, some others), but at the same time exemplify their "natural," i.e., their most usual application; and this plan is carried out in a far more inviting, more convincing, and more impressive manner than is generally to be found in instruction-books. By their contents and the exquisite neatness of their construction, these "Sentences" can hardly fail to meet the admiration even of those who do not go along with Professor Macfarren in his theory as to the derivation of chords. That they will be put to many more uses than that alone for which they were designed seems not unlikely. Amateurs who, without troubling themselves about the formation or the origin of chords—the discussion of which seems almost as conducive to strife as the attempts to define the origin of evil—are alive to the beauties of harmony, may play them for their pleasure. Many of them, indeed, might well be made to serve as short organ or harmonium voluntaries. As exercises they may be made use of in a variety of different ways which readily suggest themselves. To the teacher and pupil, or for self-instruction, they must prove of great practical use.

## Concerts, &c.

### CRYSTAL PALACE.

THE Saturday concerts, after a month's interval consequent upon the Christmas holidays, were resumed on the 15th ult. The programme of the thirteenth concert of the present series included no less than four important works which had not been previously heard here. Of these one was announced as "performed for the first time," and another "for the first time in England." That which was performed for the first time, and which fairly claims our first attention, was a setting of the English version of the *Magnificat*, for soprano and tenor solos, chorus and orchestra, by Mr. Ebenezer Prout. Recalling his organ concerto and symphony, produced at these concerts in 1872 and 1874 respectively, Mr. Prout did not come before the audience as a stranger; but as the composer of a sacred vocal work of large dimensions he appeared in a new light. His style as a composer of sacred music, so far as he may be said to have attained individuality in this direction, and so far as may be inferred from the present work, seems to be the result of a close acquaintance with the Mass music of Haydn, Mozart, and Schubert, and the oratorios of Handel and Mendelssohn, rather than with the works of Anglican Church composers. Somewhat after the manner of the Mass writers, he divides the work into eight distinct movements. Though not marked by any striking individuality, it is equally free from any charge of direct plagiarism. We do not find in it, here a bit of broad Handelian writing, here a reminiscence of Mendelssohn, and here—as might be instanced in the case of one or two recent works of similar import—imitations of Rossini and Gounod, by way of captivating the ear of the vulgar, but all is of a piece, fluent, and consistent. Abounding in contrapuntal devices, which are so smooth in their effect that they seem to have been naturally employed as the means of attaining a legitimate end rather than of displaying erudition, and being admirably written both for voices and orchestra, this new work of Mr. Prout's, which we should add has been published in full and vocal scores by Messrs. Stanley Lucas, Weber, and Co., will prove both interesting to musicians and pleasing to the general listener. Further, now that there is a call for "services" with orchestral accompaniment for use on special occasions in church, the addition of a setting of the *Nunc Dimittis* seems to be all that is required to insure its being used in this way. At the close of the performance, in which the solo parts were well sustained by Mme. Osgood and Mr. E. Lloyd, and which, allowing for some shortcomings on the part of the chorus, was a very satisfactory one, Mr. Prout, amid warm applause, was called forward to bow his respects to the audience and performers. The work announced as "for the first time in England"—but erroneously so, seeing that it had at least been heard on two previous occasions, viz., at the Monday Popular Concerts (March 7th, 1870, and March 20th, 1871)—turned out to be the fugue in E flat, for two violins, viola, and violoncello, published after Mendelssohn's death as Op. 81, No. 4. It bears date "Berlin, Nov. 1st, 1827," and may justly be classed among

the student-works of which he produced so many in early life, but without any view to their publication. It commences with the Gregorian "intonation," which seems to have been as favourite a subject with Mendelssohn (see his *Lobgesang* and "Reformation" symphony, &c.) as it was with Haydn, Bach, Mozart, and indeed with composers of every age even down to the present, for but very recently we find it made use of by Liszt. This is followed by a second theme of a more florid character, and finally the two are treated in combination. As a fugue study the score compels admiration; its effect in the concert was, to say the least, lugubrious. A hearing of it, however, afforded another proof of how much better a critic Mendelssohn was of himself than those who have made themselves responsible for the publication of his *reliquia*. The two works heard "for the first time at these concerts" were Spohr's overture to his oratorio, *The Fall of Babylon*, and that to Adam's opera, *Le Brasseur de Preston*. The former, with its side-drum passages, reminiscent of the overture to *Jessonda* and the march in the "Weihe der Töne" symphony, seemed far more in place in the concert-room than, as we have heard it, in a cathedral at a "Three Choir" festival. The latter is a capital example of the light and piquant French school, and being free from vulgarity, contrasted favourably with much that has since emanated from the successors of this school. The symphony was Beethoven's, in C minor, No. 5. Splendidly executed, this favourite work evoked the warmest applause. A couple of songs by Schubert and Mendelssohn, contributed by Mme. Osgood and Mr. E. Lloyd, completed the scheme.

The chief item of interest of the following concert (the fourteenth of the series) was Schumann's symphony in E flat, No. 3 (the "Rhenish"). For a full analysis, by Mr. Ebenezer Prout, of this fine work, we may refer our readers to Vol. II. of the MONTHLY MUSICAL RECORD. Not forgetting that the esteem in which Schumann is held in this country as an orchestral writer is due more to Mr. Mann's efforts than to those of any other conductor, still we cannot but think that of late years he has been too sparing in bringing his works forward. That he might safely, and perhaps with advantage, draw more largely upon this composer, might fairly be inferred from the fact that the applause which followed the performance of this symphony was fully on a par with that evoked by Beethoven's most popular symphony at the concert of the preceding week. As an additional reason for his doing so, might be adduced the fact that no other conductor in England has succeeded in attaining adequate presentations of Schumann's orchestral works. The overtures were Beethoven's *Coriolan* and Rossini's *La Gazza Ladra*. Mlle. Marie Krebs won much applause after her performance of the late Sir W. Sterndale Bennett's caprice, in E, for pianoforte and orchestra, Op. 22. Though of a later date than either of his concertos, this caprice, beautiful and graceful though it be, is too strongly marked by the influence of Mendelssohn to be regarded as one of his best compositions. Mlle. Krebs was afterwards heard in Chopin's scherzo in B minor, for pianoforte, the choice of which for performance in so broad an area seemed hardly judicious. Miss Agnes Larkcom and Mme. Antoinette Sterling were the vocalists. Miss Larkcom—who, it will be remembered, while still a student of the Royal Academy of Music, gained a first prize at the National Music Meeting at the Crystal Palace last summer—made choice of the aria, "O Luce di quest' anima," from Donizetti's *Linda*, and of a painfully sad but appropriate setting, by Sterndale Bennett, of Barry Cornwall's melancholy verses, "Dawn, gentle flower." Mme. Antoinette Sterling—who appeared here for the first time since her return from America, where she has been fulfilling an engagement, in company with Th. Thomas's famous orchestra, singing at upwards of thirty concerts—was heard in the recitative and air, "In the beginning was the Word," from Professor Macfarren's oratorio, *St. John the Baptist*, and in a couple of songs—"Der Kreuzzug," and "Der Wachtelschlag"—by Schubert, which she gave in German. Having left but the echo of her glorious voice in America, it is pleasing to learn that she purposes to reside permanently among us.

### MONDAY AND SATURDAY POPULAR CONCERTS.

THE first concert after the Christmas holidays was marked by the re-appearance of Mlle. Marie Krebs and Sig. Piatti. The programme contained no novelty. Mlle. Krebs, who seemed hardly to have recovered from the horrors of the Channel, chose for her solo Handel's suite in E, which has been rendered famous by the introduction of the variations on "The Harmonious Blacksmith." In Mendelssohn's sonata in D major, Op. 58, for pianoforte and violoncello, she was associated with Sig. Piatti, whose presence seemed to exert an inspiring influence upon her. This favourite work, heard now for the thirteenth time at these concerts, as usual roused the enthusiasm of the audience, who insisted upon a repetition of the *allegro scherzando*. The string quartets—Beethoven's,

in D, Op. 18, No. 3; and Haydn's, in F, Op. 77, No. 2—were led by Herr Strauss, who, whether playing the first violin or the more subordinate viola, is always to be depended upon. Mlle. Sophie Löwe, who sang with more warmth of expression than on some former occasions, contributed songs by Mendelssohn, Schubert, and Brahms.

On the following Saturday, when illness kept Mr. Sims Reeves at home, Mlle. Löwe supplied his place, singing the songs which had been put down for him. The programme, of which alone on this occasion we are able to speak, included Mozart's string quartett in D minor (No. 2, of the set dedicated to Haydn), led by Mme. Norman-Néruda; Chopin's trio in G minor, Op. 8, for pianoforte and strings; Veracini's Allemande, largo, and allegro, for violoncello (Sig. Piatti); and Beethoven's pianoforte sonata, in A flat, Op. 26 (Mlle. Krebs).

At the concert of the following Monday evening (the fifteenth of the present series) Mme. Norman-Néruda was the leader in Haydn's string quartett in B flat, Op. 76, No. 4; and was further heard, with Mlle. Krebs, in Bach's sonata in A major, No. 2; and, with Mlle. Krebs and Sig. Piatti, in F. Gernsheim's trio in F major, Op. 28—a work which, after a third hearing at these concerts, may be pronounced as vigorous but diffuse. Mlle. Krebs came forward with Dussek's so-called "Plus Ultra" sonata, for the choice of which pedantically dry, diffuse, and old-fashioned work, admirable though it may have seemed at the time it was written, we cannot commend her. Nevertheless, it is but fair to add that she was twice recalled after her performance of it, wanting though it was in clearness, and marred by an exaggerated use of the soft pedal, a disagreeable trick which she seems recently to have acquired. Mr. Shakespeare, who was heard in the aria, "Bella Adorata," from Mercadante's *Il Giuramento*, and in a couple of songs by Schumann and Bennett, contented us better than on any former occasion.

To judge from some recent programmes, one might surmise that Mr. Chappell has discovered that his audiences on Saturday afternoons are more advanced in their musical tendencies than those which come together on Monday evenings. If this be so, it is the more to be regretted that these Saturday concerts clash with those at the Crystal Palace. The programme of Saturday, the 22nd ult., seems to bear us out in these remarks. It included such interesting and seldom-heard works as Cherubini's string quartett in E flat, No. 1; Schumann's pianoforte trio in D minor, Op. 63; three pieces for pianoforte and violoncello, by Rubinstein; Bach's prelude and fugue in E minor; and Sterndale Bennett's "Rondo Piacere," for pianoforte, with Miss Agnes Zimmermann at the pianoforte.

Miss Agnes Zimmermann was the pianist on Monday, the 24th ult., when she came forward with a new sonata (MS.), in G minor, by Professor Macfarren. Admirably as it was executed, we cannot say that we were very pleasurably impressed by it on a first hearing. Familiarity is commonly said to breed contempt. Happily, in the case of music the very reverse is more often the case. At any rate, it is not generally those works which are found the most taking on a first hearing that turn out on a nearer acquaintance to be the best. As Professor Macfarren's sonata will probably be published, we may look forward to being in a better position for speaking of it. With Sig. Piatti, Miss Agnes Zimmermann was heard in a selection (Nos. 2, 3, and 4) from Schumann's "Stücke im Volkston," which, more than any other of the instrumental works, aroused the enthusiasm of the audience, who insisted upon a repetition of the second of these charming little pieces, and would gladly have heard also the third again. With Mme. Norman-Néruda and Sig. Piatti, Miss Zimmermann was associated in Beethoven's trio in E flat, Op. 1, No. 1. The string quartett, led by Mme. Néruda, was Mozart's in G, Op. 10, No. 1. Mr. Sims Reeves met with a warm welcome on his first appearance here after his late illness. His songs were Handel's "Waft her, angels," and a graceful setting, by B. Tours, of "Stars of the Summer Night," the latter of which he was compelled to repeat.

## Musical Notes.

THE Royal Academy of Music has long felt the inadequacy of its premises to accommodate the ever-increasing number of students. Recognising the value and convenience of so central a position as that afforded by the quietest corner of Hanover Square, the committee of management, in preference to removing, have acted wisely in securing possession of the house adjoining the old establishment. Here they have built a capacious concert hall, which, together with additional class-rooms, will very shortly be ready for use.

MR. A. S. SULLIVAN has been appointed Principal and Professor of composition at the new Training School for Music at South Kensington; Mr. E. Pauer, principal professor of the pianoforte; Dr. Stauner, of the organ; Mr. Carrodus, of the violin; and Signor Visetti, of singing. The committee hope to open this new institution shortly after Easter.

Two prizes of £40 and £5 each are offered by the musical director of the Alexandra Palace Company for symphonies, composed by British-born or legally naturalised British subjects, which have not been published or publicly performed. Manuscripts are to be sent to Mr. H. Weist Hill, Alexandra Palace, Muswell Hill, on or before March 13th, 1876. Professor Macfarren and Professor Joachim have kindly consented to act as umpires.

PROFESSOR OAKELEY has drawn up an extremely rich and interesting scheme for the Edinburgh Annual Orchestral Festival, which commences on the 12th and terminates on the 14th inst. It includes Beethoven's symphony, in A, No. 7; Gade's, in B flat, No. 4; Raff's "Lenore"; Lachner's Suite, No. 6; the overtures to *Don Giovanni*, *Egmont*, *Fierabras*, *Euryanthe*, *Hebrides*, *Merry Wives of Windsor*, *An Adventure of Handel's* (Reinecke), *Carnival* (Berlioz), and *Ferdinand Cortez* (Spontini); Brahms's "Variations on a Theme by Haydn," the scherzo from Rheinberger's symphony "Wallenstein's Camp"; pianoforte concertos by Beethoven (No. 1), Grieg, and W. Sterndale Bennett; and pianoforte solos by Bach, Schubert, Chopin, and Schumann. Mr. C. Hallé, with his famous band, is engaged as pianist and conductor; and Mme. Antoinette Sterling and Mr. E. Lloyd as vocalists.

"IN DEN ALPEN" (Among the Alps) is the title of J. Raff's new symphony, No. 7, in B flat. "Wanderung im Hochgebirge" (Rambling among the high lands), "In der Herberge" (In the roadside inn), "Am See" (By the lake), and "Beim Schwingfest; Abschied" (At the athletic festival; departure), are the subtitles of the different movements.

It is with deep regret that we have to record the death of Mr. Simon W. Waley, one of the most distinguished of English amateur musicians. Indeed, his musical talents were so decided and pronounced that, had he made the musical art the aim of his life, every artist would have been proud to call him a colleague. Mr. Waley was not only a very brilliant pianist, but also a very clever composer. Among his works of greater dimensions which have been published are a concerto in E flat for the pianoforte, with orchestral accompaniments; two trios in B flat and G minor for piano, violin, and violoncello; about a dozen smaller solo pieces for the piano; and a number of songs which, at the time of their publication, enjoyed a great popularity, and rank far above the ordinary kind of insipid ballads and songs with which we are deluged. Many will recollect with pleasure the active part which Mr. Waley took in the (now defunct) Amateur Society's concerts, which were held in the Hanover Square Rooms, under the able direction of Mr. Henry Leslie. Not only will he be held in grateful remembrance by English artists, but a great number of foreign artists who have visited London will speak with equal gratitude of the kind and unbounded hospitality, the excellent advice, and active help which they have received from this distinguished amateur. Being a most active and highly-esteemed member of the London Stock Exchange, his time was latterly so fully occupied with his duties in the City, that he could hardly find leisure to devote himself to his beloved musical studies. By his death many an artist has lost a dear friend and generous patron; many a poor man will deplore the loss of a warm-hearted and charitable benefactor.

On the 3rd ult. Herr Leitert gave a successful concert at the Hotel Saxe, Dresden, assisted by Herr Concertmeister Alexander Kummer, from London, and Frl. Thekla Friedländer, from Leipzig. Herr Leitert performed Rubinstein's "Siegfried und die Rheintöchter," from Wagner's *Götterdämmerung*, and Liszt's "Tarentella di Bravura," and "Pester Carnival," as well as several pieces of his own composition, to great perfection. He also joined Herr Concertmeister Kummer in Raff's sonata for piano and violin. Herr Kummer showed great virtuosity in Raff's work, but had a most decided success in Bruch's violin concerto and Veracini's concert sonata. Frl. Thekla Friedländer (well known amongst us) was much liked for her rendering of Lotti's aria, "Pur dicesti," and Bach's "Willst du Dein Herz mir schenken?"

ORGAN APPOINTMENT.—Albert E. Bishop to organist and director of the choir, St. Mary Abchurch, City.

## NOTICES TO CORRESPONDENTS.

W. A. W. (Manchester).—The discrepancies, of course, arise from Haydn's symphonies being variously numbered in the different editions. For a complete list of them and a collation of the various editions, we fear we must wait for the completion of Herr Pohl's



"Life of Haydn," the first volume of which has recently been published in Berlin.

T. B. (Bideford).—Thanks. Our limited space, and the desire to restrict it as far as possible to original matter, prevents our inserting letters which have already appeared in other journals. We shall be glad to learn the issue of the case.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

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